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MEGA-DIGITAL



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DVD MAGAZINE 58

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Even 29 years after his death, Marshall McLuhan, the iconoclastic University of Toronto English professor and master of the one-liner, is still confusing students (and magazine editors) about the nature of media and technology and how they affect our lives and society.

His ubiquitous “the medium is the message” has always smacked of an over-reach to me but the quirky Canadian also uttered one of my favorite great truths: “We shape our tools, and then our tools shape us.”

Few quotes are as perfectly suited to an industry so completely technology-dependent as animation, VFX and motion design.

According to McLuhan, a knife is an extension of your hand and so, running the metaphor to its natural conclusion, your computer, software packages and peripherals are extensions of your brain, your nervous system, your hands, your eyes, and in the case of that highly personal project, your heart.

There is little doubt that evolution favors those who master the tools of their trade but McLuhan has another great one-liner for those who immerse themselves too deeply in the digital side of the day to day and lose track of the bigger picture:

“We don’t know who discovered water, but we know it wasn’t the fish.”

Stephen Price
Editor
New York, June 2009
sp@stashmedia.tv

stash 58.01

AUDI “FILTER”
TVC :52

Agency:
KEMPERTRAUTMANN GMBH

Director:
ANDREW RUSZALA

Production:
MARKENFILM GmbH & Co. KG

Animation/VFX:
INFECTED POSTPRODUCTION
www.infected-post.de

German studio INFECTED Postproduction wrestles with 50 million+ particles per shot to elegantly express how Audi's clean diesel filter system reduces nitrogen oxide emissions by up to 90 percent. “Our aim was to demonstrate this highly technical concept in a dramatic way – paramount was the idea of using an unconventional pictorial language to focus attention on the filtering process itself, rather than on a technical, abstract machine.

“The most important technical challenge was to simulate the large amount of particles and still be able to control them to the needs of the choreography. For most of the shots typically 2-10 hours were needed for one render pass (15-25 minutes per frame),

which made it pretty exhausting. Another challenge was to handle the massive amount of caching data produced by the simulation software. The project required one terrabyte of simulation data, 12 eight-core processors, 1,000 hours from the 3D department and 500 hours from the 2D department.”

For DMDA
Director: Andrew Ruszala

For Audi
Head of marketing
communications: Lothar Korn
Head of advertising: Michael Finke

For kempertrautmann GmbH
CDs: Jens Theil, Gerrit Zinke
ADs: Julia Wolk, Florian Schimmer
Managing partner: Andrea Bison

For INFECTED Postproduction
Editor: Hendrik Smith
Producer: Sven Bensemam

3D: Christian Keller, Tim Borgmann
Flame: Dirk Urbaniak

For DIGITAL STRAIK
Flame: Niko Papoutsis

Music: MassiveMusic Amsterdam
Alternate music version (included in making of): Malte Hagemeister (Stylophon)

Toolkit
Softimage, emFluid, Flame

stash 58.02

PEPSI INTERNATIONAL
“FLIGHT OF THE PENGUIN”
TVC :60

Agency:
BBDO NEW YORK

Director:
TRAKTOR

Production:
TRAKTOR, VENICE CA

Animation/VFX:
FRAMESTORE, NY
www.framestore.com

Framestore NY puts their wealth of fur and feather creation tools (developed for *The Golden Compass* and *The Chronicles of Narnia: Prince Caspian*) to work bringing a penguin named Gunnar to life for Pepsi.

Framestore producer Jennifer Dewey: “The performance of the penguin was a big challenge for our animators – it was crucial that Gunnar's actions didn't feel too human or intentional. Creating the interaction between the penguin and the snow was also critical. We shot pieces of snow moving in camera but because we didn't know his exact actions we also added CGI snow around his feet.”

Lead animator Seth Gollub: “When we started studying penguin



movement we realized just how goofy they actually are. It was a fun challenge to capture that quality and keep it realistic at the same time - especially with the addition of a jet-pack.”

For BBDO New York
CCOs: David Lubars, Bill Bruce
Copy: Brian Donovan
AD: Mike Boulia
EP: Regina Ebel
Asst producer: Regina Iannuzzi
Ex music producer: Loren Parkins

For Traktor
Director: Traktor

For Framestore
Flame lead: Murray Butler
Sr Flame: Ben Cronin
VFX supers: Murray Butler, Andy Walker
CG leads: Andy Walker, Seth Gollub
VFX Sr producer: Jenn Dewey
VFX HOP: Laney Gradus

Toolkit
Maya, Houdini, Flame, Nuke, Shake, proprietary Framestore software

Watch Behind the Scenes on the DVD

stash 58.03

**PEPSI “RISING”
TVC :60**

Agency:
CLM / BBDO
Director:
DANIEL KLEINMAN

Production:
RATTLING STICK

VFX:
FRAMESTORE
www.framestore.com

Daniel Kleinman and the London branch of Framstore re-team for some grandly scaled (but ultimately mild) teen rebellion on behalf of Pepsi and CLM / BBDO. Michael Stanish VFX producer at Framstore: “As to be expected, the biggest challenge was the sheer volume of CG elements in this mountain of objects representing the experience of late adolescence – some of which are part physical models but many of which are entirely computer generated.”

Watch Behind the Scenes on the DVD.

For CLM / BBDO

Creatives: David Bertram,
Leo Berne
CDs: Jean-Francois Sacco,
Gilles Fichteberg
Producer: France Monnet

For Rattling Stick

Director: Danny Kleinman
Producer: Johnnie Frankel

For Framstore

VFX super: William Bartlett
CG super: Simon French
3D team: Alex Doyle, Dan Seddon,
Jabed Khan, Paul Denhard, Paul
Jones, Pol Chanthasartatsarmee,
Mary Swinnerton, Paul Chandler
Producer: Michael Stanish
PA: Pete Jones

Toolkit

Flame, Maya, Houdini

For Saatchi & Saatchi, LA

Ex CD: Mike McKay
CD: Andrew Christou
Integrated design CD:
Ryan Jacobs
ACD/AD: Sean Farrell
AD: Tito Melega
Writer: Simon Mainwaring
Director integrated production/
multimedia: Tanya LeSieur
Sr producer: Jennifer Pearse

For The Sweet Shop, LA

Director: Mr. Hide
EP: Stephen Dickstein,
Susan Rued Anderson
DOP: John Toon
AD: Guy Treadgold
Production designer: Rick Kofoed
Offline editor: Nathan Pickles

For The Sweet Shop, Auckland

Global EP: Sharlene George
Line producer: Larisa Tiffin
Casting director: Suzanne McAleer

For Perceptual Engineering

Lead VFX/Flame: Jon Baxter

For Bikini Edit

Online editor: Avi Oron,

For Co3

Telecine: Dave Hussey

For Agoraphone

Music super: Beth Urdang

Sound Design: Human
Audio Mix: Lime Studios

stash 58.04

**TOYOTA PRIUS “HARMONY”,
“MPG”
TVCs :30 X 2**

Agency:
SAATCHI & SAATCHI, LA

Director:
MR. HIDE

Production:
THE SWEET SHOP, LA

Animation/VFX:
PERCEPTUAL ENGINEERING
BRICKYARD
FIN DESIGN

www.perceptual-engineering.com
www.brickyardvfx.com
www.findesign.com.au

Auckland, NZ, studio Perceptual Engineering head up the VFX team (including Brickyard in the US and Fin Design in Australia) to stitch together the 200 carefully costumed and choreographed performers in this ambitious pair of spots built on the concept of “the harmony between man, nature and machine” for the launch of the third-generation 2010 Toyota Prius hybrid.

Watch Behind the scenes on the DVD.



**TIGER BEER “NEW YORK”,
“LONDON”, “PARIS”
TVCs :30 X 3**

**Client:
ASIA PACIFIC BREWERIES LTD**

**Agency:
SAATCHI & SAATCHI
WORLDWIDE**

**Director:
DAMON DUNCAN**

**Animation/VFX:
OKTOBOR
www.oktobor.com**

Growing three international cities from a single drop of Tiger beer presented a rare set of hurdles for Auckland effects studio Oktobor.

Damon Duncan, Oktobor director and head of 3D: “The biggest technical challenge we faced was the sheer volume of information and detail that each shot required. There were 100,000 bricks in a scene from the London commercial, all of them particles controlled through scripted parameters written inhouse.”

Each wire in the Paris spot was hand animated ensuring no single growth pattern was repeated.

“The New York crystal spot was challenging from a rendering perspective; we wanted to capture



the dispersion of light and the secondary caustic light refracted through the surfaces,” recalls Duncan. “These take a heavy toll when it comes to render time, so we took a lot of care refining the scenes and our settings to ensure we could deliver the project on time.” Schedule: three months.

For Asia Pacific Breweries
Director of group commercial: Edmond Neo
Assistant GM: Tan Jwee Peng
Sr brand manager: Patsy Lim

For Saatchi and Saatchi Worldwide
ECD: Adrian Miller
Head of design: Gigi Lee
Sr designer: Nazly Kasim
Creative group head: Primus Nair
Producers: Shirren Lim, Kay Ahmad

For Oktobor
EP: Amanda Chambers
Director: Damon Duncan
3D: Rhys Dippie, Craig Speakman,
Damon Duncan, Gary Sullivan



Flame: Lakshman Anandanayagam
Colorist: Pete Ritchie

Audio: Liquid

Toolkit
3ds Max, Brazil R2, Particle Flow

**ADIDAS “SPARK”
TVC :38**

**Agency:
180 AMSTERDAM**

**Director:
RUPERT SANDERS**

**Production:
MJZ LONDON**

**VFX:
THE MILL
www.the-mill.com**

French football legend Zinedine Zidane’s search for the origins of the super human talents of 21-year-old Argentine football phenom Lionel Messi provides the story arc for this spot launching the F50i soccer boot from Adidas.

The Mill London combines matte paintings, 3D, Flame and Shake work woven together with a complex grade aiming to give the spot the feel of a graphic novel.

Adam Scott, head of telecine at the Mill: “The source material was 35 mm, HD video and data capture so the final ad had to seamlessly blend these different formats together. By adding a lot of contrast and sharpness to the material as a base layer and pushing the saturation of



specific colors, the result was the hero characters and football boots were made to stand out more prominently. Next, mattes were created to achieve layers of separation and enhance the two dimensional effect before finally giving the whole film an unusual golden brown hue that produced an unnatural look and complemented the cyan football kit and boots.”

For MJZ London
Director: Rupert Sanders
Producer: Nell Jordan

For 180 Amsterdam
CD: Andy Fackrell
Creatives: Peter Albores, Martin Terhart
Producer: Joe Togneri

For The Mill
Producers: Matt Williams, Darren O’Kelly
Shoot super: Jimmy Kiddell
Telecine: Adam Scott
Lead Flame: Richard de Carteret
Lead Shake: Pete Hodsman
Shake assist: Ben Smith, Ben Perrot, Vanessa Duquesney
Additional flame: Gary Driver
Matte painters: Jimmy Kiddell, Dave Gibbons, Can Y. Sanalan
Assist: John Price
3D supers: Jordi Bares
3D: Suraj Odera, Sergio Xisto, Naweed Khan

For Work
Editor: Neil Smith

Toolkit:
Flame, Shake, Massive, Combustion, Baselight



stash 58.07

N.A.S.A. “A VOLTA” MUSIC VIDEO 3:13

Record label:
**SQUEAK E CLEAN
PRODUCTIONS**

Director:
ALEXEI TYLEVICH

Animation:
LOGAN
www.logan.tv

Another day, another drug deal gone wrong in a dark and seedy metropolis – a familiar tale in a far from typical music video for collaborative musical artists N.A.S.A., who proposed the creative pairing of Logan’s motion skills with the illustration and sculpture talents of LA-based artists Carlos Ramirez and Armando Lerma, aka The Date Farmers.

Completed over the course of three months using Nuke, Maya and After Effects, Logan director Alexei Tylevich recalls, “We were free to use and remix anything we wanted from the Date Farmers pre-existing artwork.”

In addition to their paintings reflecting Mexican-American heritage rooted in California pop culture, the artists also make



small wooden figurines that Logan converted into 3D. “I thought it would be fun to turn them into characters and give them names and personalities, let them interact and see what happens,” adds Tylevich. “I wanted a world that had a stop-motion feel but had no perspective and had a hand-made look. The absence of perspective and frenetic camera moves helped create the claustrophobic feeling of an overpopulated city and seemed to go well with the Date Farmers flat aesthetic.”

For Squeak E Clean Productions
EP: Susan Applegate

For Logan
Director: Alexei Tylevich
VFX super/lead 3D: Joshua Cortopassi
Editing/sound: Volkert Besseling
EP: Kevin Shapiro
Lead AE compositor: Kevin Stein
3D modeling: Terry Wang
AE animation: James Wang
Particle dynamics: Mat Rotman
3D modeling/lighting/texturing: Vincent Wauters
3D modeling: Julien Forest

For The Date Farmers
Carlos Ramirez, Armando Lerma

Toolkit
Maya, Nuke, After Effects

stash 58.07

OFFF 2009 EVENT TITLES 4:05

Director:
ILYA ABULHANOV

Animation/VFX:
PROLOGUE FILMS
www.prologuefilms.com

Aspiring to capture the art of “failing gracefully” for the opening titles of the 2009 OFFF conference in Lisbon, Prologue Films director Ilya Abulhanov designed this allegorical world inhabited with dark characters, uncertain of their future in an eerie dystopian landscape.

“We wanted to create a narrative set in the ‘pause mode’, presenting a collective of individuals in the midst of preparation, hesitation, alertness and relief, who stand alone, but at the same time are part of the united bulk of remains,” recalls Prologue producer Elizabeth Newman, adding the design was kept “restrictive in terms of elaborate camera moves or extensive 3D to focus more on composition, characters, understated typography and color.” Design, production and animation took one month to complete.

For Prologue Films
Designer/director: Ilya Abulhanov
Producer: Elizabeth Newman
EP: Kyle Cooper
Sound design/music: HECQ

Toolkit
After Effects, Cinema 4D,
Photoshop, Illustrator,



2009 MTV MOVIE AWARDS BROADCAST DESIGN 1:15

Director:
ILYA ABULHANOV

Animation/VFX:
PROLOGUE FILMS
www.prologuefilms.com

If there's one name to remember after watching Stash 58, it's probably Ilya Abulhanov. The youngest of Prologue Film's creative directors, Abulhanov packs a fierce yet broad-based design punch as seen in work like the title sequence for Guy Ritchie's *RockNRolla*, the 2009 OFFF Lisbon titles (that you just watched) and this lightly surreal Kodachrome-colored show package for the 2009 MTV Movie Awards.

For Prologue Films

CD: Ilya Abulhanov
Producer: Elizabeth Newman
Production coordinator:
Lee Buckley
Design: Georgia Tribuiani,
Clarisa Valdez
Animation: Andrew Hildebrand,
Jonny Sidlo, Gary Mau,
Troy Barsness
Editor: Gabriel Diaz

Music: "Mocambo" by Shock
Bukara



“CAPITU” BROADCAST DESIGN :33

Client:
GLOBO NETWORKS

Director:
LOBO

Production:
THE EBELING GROUP

Animation:
LOBO
www.lobo.cx

Updating the decollage technique of post-Dada European artists like Wolf Vostell, Mimmo Rotella and Jacques Villeglé, Lobo literally tears through the themes of 19th-century Brazilian novel Dom Casmurro to create this open for the literary classic's TV mini-series adaptation.

The studio says they wanted the aesthetic and the animation technique to be fully integrated, “which meant the ripped paper should be more than just a graphic style: it should be the very mechanism that drove the animation forward. We started by preparing simple animations in After Effects, primarily featuring typography and collage-like graphics representing key concepts of the story. These

animations were edited together with short live-action clips from the series, and the entire sequence was then printed sequentially, frame by frame, on different kinds of paper. These sheets were glued on top of each other, resulting in a stack of paper that had the first frame of the opening at the top and the last frame at the bottom.

“We mounted the stack below a table-top digital camera and proceeded to rip and tear the paper sheets one by one, slowly revealing each layer underneath. This process was photographed at regular intervals, and the pictures were imported back into After Effects as a sequence, where it received some slight color and time adjustments.

“The result was the same animation and live-action sequence we started with, only fractured and reassembled in such a way that never allows for a single intact frame. Every image that begins to take shape never achieves its complete form; every ripped bit of paper reveals something from another point in time. The spot resolves itself only at the end, unveiling the name Capitu: the only person who holds the key to the mystery of the story.”

For Lobo

CDs: Mateus de Paula Santos,
Carlos Bêla.

Concept: Carlos Bêla, Roger
Marmo, Mateus de Paula Santos
Assistant animator: Rachel Moraes
Production: João Tenório.
Music: Tim Rescala

Toolkit

After Effects

**Watch Behind the Scenes on
the DVD**



“MIAMI MUERTE” Self promo 1:01

Director:
CHARLES-HENRI CLODION

Production:
WIZZDESIGN

Animation/VFX:
WIZZ
www.wizz.fr

“Miami Muerte” is the latest in-house video from Paris based WIZZdesign artists Matthieu Javelle and Maud Dardeau known in illustration circles as Jeanspezial. The live action footage was captured when the duo were preparing a one-of-a-kind decorated bust for a recent exhibition of their work hosted in the Wizz studio space.

The animation team at WIZZ embellished the video with their own brand of quirky animated characters and motion designs in time to have the video play as part of the big event.

For WIZZdesign

Producer: François Brun
Artists/illustrators: Jeanspezial
(Maud Dardeau & Matthieu Javelle)
Director: Charles-Henri Clodion

For WIZZ

Editor: Jérôme Lozano
2D lead: Philippe Valette
2D: Sebastien Filingier, Matthieu Wothke, Clement Soulmagnon,
Gary Levesque, Corentin Rouge,
Oerd van Cuijeborg

Music/sound design:
Bypass.studio

Toolkit

Maya, Flash, After Effects, Flame,
Photoshop, 3ds Max, Avid, Pro
Tools



BOONEOAKLEY.COM “HOME PAGE” SELF PROMO 2:59

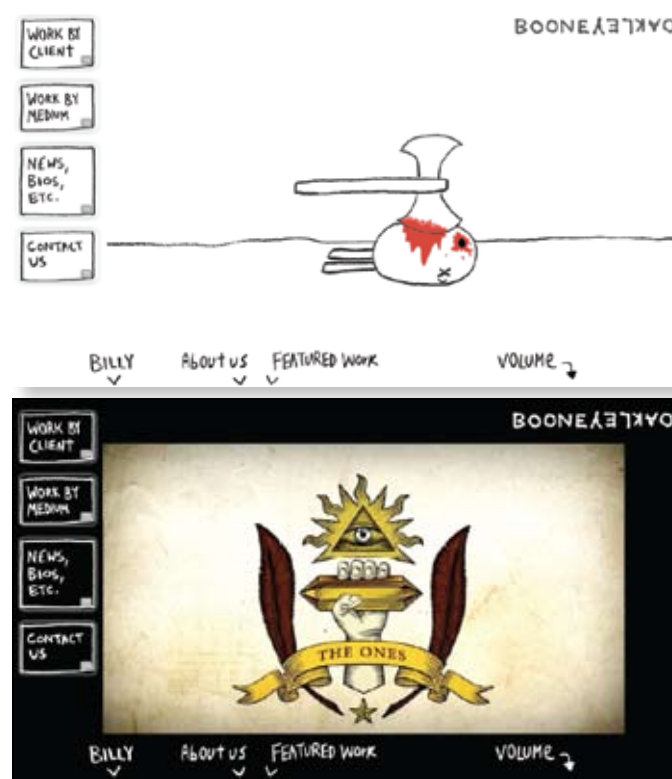
Director:
BOONEOAKLEY

Animation:
BOONEOAKLEY
www.booneoakley.com

North Carolina ad agency BooneOakley separate themselves from the mega-corp world of major agencies by inserting their new website into YouTube and telling their iconoclastic story with minimalist doodle animation while taking advantage of new YouTube features including annotations and hyperlinks.

For BooneOakley

CDs: John Boone, David Oakley
Animation: Jim Robbins,
Ryan Holland



stash 58.13

AIDS-HILFE FRANKFURT TVC :40

Agency:
MCCANN ERICKSON
FRANKFURT

Directors:
MARCEL PELZER,
ALEX KÄHLER

Animation:
DONDON
www.dondonberlin.com

Marcel Pelzer, director at Berlin motion graphics studio dondon on this randy and surprising AIDS spot seen in cinemas and on MTV in Germany: "Nobody wants to be reminded of using a condom but it's simple and essential. So we went another way around: by baffling the viewer we involve him. Our interpretation – using typography to build characters – lead us to the interesting issue of just how much sex you can actually show.

"We have been in love with Trapcode particle tools for a long time. Combining character animation done in Cinema 4D and After Effects-based particles was much more an entertaining noodling around than cutting to the chase. Besides animation



skills, hard-edged coding gave us the ability to push the limits." Schedule: eight weeks.

For McCann Erickson Frankfurt
Ex CD: Rainer Bollmann
Creative team: Thomas Auerswald, Ortwin Marx
Producer: Mark Róta

For dondon
Directors: Marcel Pelzer, Alex Kähler
Artist: Marcel Pelzer, Alex Kähler
Character modeling/rigging: Fabian Rosenkranz

For Sizzer, Amsterdam
Music: Ivar Vermeulen, Martijn van Waveren, Merlijn Verboom

Toolkit
After Effects, Cinema 4D, Trapcode particle tools



stash 58.14

"LEGERETE DIGITAL" Short film 1:07

Agency:
GKASTER

Director:
MAGNOL PIERRE

Animation:
GKASTER
www.gkaster.com

Responding to an open brief from video game magazine *Amusement* to create a film on the theme of "digital", French motion designer/director Magnol Pierre concocts what he calls "a tribute to Tron, Akira and Bladerunner – my aim was to find some common elements is those three movies: neon, lights, dark matter, colors that shine in the dark. It took me 15 days to think about the design and I did the animation in eight days."

For gkaster
Director: Magnol Pierre
AD/animation/motion designer/modeler: Magnol Pierre
Audio: Phil Gully

Toolkit
Cinema 4D, After Effects, Final Cut

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**MURAT PAK “ORANGE LOVE”
“GARAMOND”
SHORT FILMS x 2 :60, 1:10**

Director:
MURAT PAK

Animation:
UNDREAM
www.undream.net

Turkish motion designer Murat Pak raises his profile with two striking and tastefully executed personal projects.

Music: Fc Kahuna – Hayling
(Orange Love)

Toolkit
Cinema 4D, After Effects, Fusion



stash 58.16

**FIGHT LIKE APES
“TIE ME UP IN JACKETS”
Music video 2:33**

Director:
EOGHAN KIDNEY

Production:
**EOGHAN KIDNEY,
CIARAN “COREY” CROWLEY**

Animation/VFX:
EOGHAN KIDNEY
www.myspace.com/kidneyfilm

Director Eoghan Kidney pushes the concept of low-budget music videos to new lengths by shooting Irish band Fight Like Apes against a blue bed sheet held up with gaffer tape, editing and timing out the animation himself, then printing out individual frames so his roommate Ciaran Crowley could paint over them. He then scanned the acrylic paintings back into the edit and composited.

With only three weeks to complete the project and 1,300 images to create, Kidney says Crowley was painting at a furious rate. “I knew Ciaran would end up doing them faster towards the deadline so I deliberately got him to do a section at the end first, that way there isn’t such an obvious decline in the detail.”



Directed/produced/shot:
Eoghan Kidney
Painter: Ciaran “Corey” Crowley
Editor/compositor: Eoghan Kidney
Assistant compositing:
Lena Talena
Co-produced: Fionn Kidney
Gaffer: Leon Giblin

Toolkit
After Effects, Premiere, Photoshop



stash 52.17

THE DEAD PIRATES “WOOD” Music video 5:29

Record label:
DIRTY MELODY RECORDS

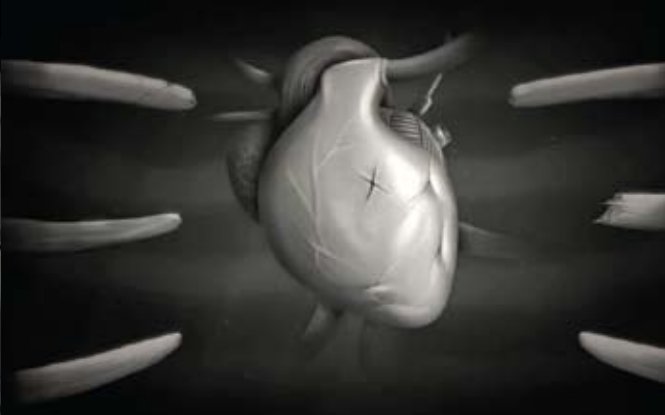
Directors:
MATTHIEU BESSUDO
SIMON LANDREIN

Production:
THE MILL

Animation:
MCBESS
SIMON LANDREIN
www.mcbess.com
www.simonlandrein.com

Working with the simplest of briefs, “make something fun” from Dirty Melody Records, co-directors Simon Landrein and Matthieu Bessudo (McBess), both recent Supinfocom grads, set forth to craft this chroma-challenged 3D caper for their own band The Dead Pirates.

Admitting the main struggle was merely keeping themselves organized, the pair worked hard to preserve an illustrative feel to the 3D work and completed the video in three and a half months with help from colleagues at The Mill – where both Bessudo and Landrein work as 3D animators.



Thanks: Asterokid, Moee,
Dr Mushroom, Motraboy

Toolkit
XSI, Photoshop, Shake, Final Cut,
GarageBand

“YIM”
Short film 5:27

Directors:
WILSON CHUI
VALERIE CHAN

Animation:
C-MAJOR STUDIO
www.c-majorstudio.com

Hong Kong motion designers Wilson Chui and Valerie Chan make good on their promise to use their studio c-major as a platform “to present our thoughts on social or even worldwide issues” with this short confronting their city’s ambitious reconstruction plan and hoping to “preserve our local culture and historic traces.”

“The main technical challenge was to simulate a pencil-drawn, frame-by-frame and watercolor feeling. All character animations were done in Flash using both tweening and frame-by-frame. During the preproduction stage we had done some experiments using After Effects to make the animations look more lively instead of being too digital.”

Schedule: three months for preproduction, three months for production.



For c-major studio
Directors: Wilson Chui, Valerie Chan
Storyboard: Wilson Chui
Character/background design: Wilson Chui
Background/object illustration: Valerie Chan
Style development: Wilson Chui, Valerie Chan
Art/action direction: Wilson Chui
Animation/compositing: Wilson Chui, Valerie Chan
Sound effects: Valerie Chan
Music: Wilson Chui

Toolkit
Flash, Photoshop, After Effects, Premiere Pro, Reason

“SORRY I’M LATE”
Short film 3:11

Director:
TOMAS MANKOVSKY

Production/animation:
BLINKINK
www.blinkink.co.uk

Post:
MPC
www.moving-picture.com

After two years in and out of production, ex-Fallon creative (and now full time Blinkink director) Tomas Mankovsky releases his three-minute labor of love stop-motion short. James Bretton, producer at Blinkink in London: “Because every frame was based on a ‘gut feel’ it was difficult to

know how the film would turn out, how long it would be, how the body moves would look, etc.” After four very long shoot days, the team began “fiddling around in post, painting away unwanted shadows and getting the music right.” Post schedule: “Four months as we had absolutely no budget.”

For Blinkink
Producer: Rhun Francis
Director: Tomas Mankovsky
DOP: Trevor Forrest
Offline editor: Tomas Mankovsky

For MPC
Flame: Ziggy
Colorist: Kenny Gibb

For Major Tom
Composer: Keith Kenniff
Music super: Mark Kirby

Toolkit
Stop Motion Pro, After Effects

Watch Behind the Scenes on the DVD



PAUL MCCARTNEY
“DANCE TONIGHT”
Music video 4:43

Client:
MPL COMMUNICATIONS LTD

Director:
MICHEL GONDRY

Post:
MOVING PICTURE COMPANY
www.moving-picture.com

The boistrous spectral visitations in this classic Paul McCartney video are not created with the expected digital compositing tools but were captured in-camera by director Michel Gondry using the 19th century magician’s trick known as Pepper’s Ghost. The illusion involves a large sheet of glass angled at 45 degrees to the camera to reflect out-of-frame action into the scene.

Partizan Films producer Grace Bodie: “The entire house interior was built in a studio, with each room having an exact black replica off to the side (complete with furniture painted black and inverted). The two rooms were separated by sheets of glass, so all the action that occurred in the ‘black’ room would be reflected as a ghostly figure on the glass in front of the ‘real’ room.



Crew
Director: Michel Gondry
Producer: Grace Bodie
PM: Francis Mildmay White
1st AD: Rawden De Fresnes
DP: Jean Louis Bompont
Camera operator: Guy Hazel
Production designer: Chris Oddy
AD: Stephane Rozenbaum
Costume designer: Florence Fontaine
Natalie costume designer: Stella McCartney
Ghosts chief make up/hair: Carol Hart
Construction: Watson Brown
Casting director: Simon Allen
Choreographer: Blanca Li
SFX: Asylum SFX
PA: Martin Poyner

Cast
Mandolin ghost: Natalie Portman
Postman: Mackenzie Crook
Cutlery ghost: Mark Tait

Fire ghost: Franziska Koller
Tree ghosts: Lana Maltseva, Oxana Maltseva
Frame ghosts: Liz Dickenson, Bernard Sharpe
Food ghost: Marc Reid
Laundry ghost: Sacha Bourdo
For Moving Picture Company
Producer: Justin Brukman
Flame: Paul O’Shea
Colorist: Jean Clement Soret

For The Whitehouse
Offline Editor: Russell Icke

For Streeters
Natalie makeup: Emma Koch
Natalie hair: Jonny Sapong



THE PRODIGY
“WARRIOR’S DANCE”
Music video 3:29

Record label:
COOKING VINYL

Director:
CORIN HARDY

Production/animation:
ACADEMY FILMS
www.academyfilms.com

Post:
SOHO POST
www.sohopost.co.uk

UK director Corin Hardy harbored a dream. For ten years he yearned to use puppets made from torn cigarette packets for... something. Anything. Then, suddenly, along comes an adventurous label and an agreeable band and his vision is set free.

“Two kinds of puppets were made, the ones for stop motion were much stronger and had internal armatures – externally the design for both was identical in every way.

“There was also a set of puppet heads that were much larger for the close-up expressions; these were all done as stop motion. About 75 percent of the video is puppeteered (we removed the puppeteers in post), the rest of the

shots were created in stop motion. Camera moves were added in post. Only the peanut was done in CG.”

Schedule: 10 days of pre-production, two-day shoot, four weeks for animation, one week for edit, three weeks of post (including compositing, grade and sound mix).

For Cooking Vinyl
Commissioner: Rob Collins

For Academy Films
Director: Corin Hardy
Producer: Liz Kessler
DOP: Stuart Bentley
Animation: Corin Hardy, Gary Carse

For Soho Post
Post production: Amarjeet Singh, Luti Fagbenle, Lee Watson

For Portobello Post
Grade: John Holloway

For Final Cut
Editor: Amanda Jones
Art director: Laura Johnstone
Puppeteers: Dark Vast
Special FX: David Payne

Sound design/mix:
David Darlington, Tom Warren

Toolkit
Final Cut, After Effects



BIRDY NAM NAM
“THE PARACHUTE ENDING”
Music video 3:18

Record label:
HAS BEEN / SAVOIR FAIRE

Director:
STEVE SCOTT

Production:
NOT TO SCALE

Animation:
NOT TO SCALE
www.nottoscale.tv

French DJ crew Birdy Nam Nam go back to the future via this tripped out tale of weirdness from their new album “Manual for Successful Rioting” directed by Steve Scott of Not to Scale and based on illustrations by Will Sweeney. Steve Scott: “Finishing over sixty shots in a just over a month was a little frightening. From storyboarding, to animatics and then animation and compositing, with some shots containing over twenty separate elements or more – the task was daunting. We got over the finish line shattered but ecstatic with the results. Thanks also to Will, the band and label for giving us such free reign and not adding to our task with unnecessary tweaks.”



For Has Been / Savoir Faire
Commissioner:
Alexandra Pilz Hayot

For Not To Scale
Director/concept/analyst/
compositor: Steve Scott
Illustrator/concept: Will Sweeney
EP: Dan O'Rourke
Producer: Lottie Hope

Animators: Geoff Mac Dowell,
Ed Willmore
Animator: Roly Edwards
Digital painter: Dele Nuga
Compositor: James Littlemore
PA: Kelly Ford

For Big Active
Illustrator/concept: Will Sweeney
Illustration producer: Greg Burne

Toolkit
Flash, After Effects

Watch Behind the Scenes on the DVD

ACTION FOR CHILDREN
“LEE'S STORY”, “DAN'S STORY”
TVCs :50 X 2

Agency:
BABY CREATIVE

Director:
DAN SUMICH

Production:
PASSION PICTURES

Animation/VFX:
PASSION PICTURES
www.passion-pictures.com

UK charity AFC bust out of the TV clutter with a pair of powerful narratives and arresting visual storytelling by director Dan Sumich and the team at Passion Pictures in London.

Director Dan Sumich: “Creating these films with the agency was extremely collaborative. As we discussed the children's stories and the visuals to accompany them, each film evolved to include different animation styles. The use of simple hand made animation techniques, real materials and live action backgrounds underlines the integrity and reality of the children's personal stories.”

The graffiti animation of “Lee's Story” was painted directly onto the walls and floors of an



abandoned cement factory and photographed frame by frame over an eight-day shoot.

For Baby Creative
Producer: Julie Anderson
Creatives: Fabrice Ward, Steven Grime
Producers: Erika Forzy, Debbie Crosscup
EP: Hugo Sands
Live action producers: Patrick Duguid, Debbie Crosscup
DP: Ray Lewis
AD: Katie MacGregor

For Passion Pictures
Director: Dan Sumich
Scenic painters: Peter Davis, Rob Dyson, Lance Smith, Jason Line
2D design: Dan Sumich, Heath Kenny, Rob Valley
2D animation: Heath Kenny, John Robertson, Dan Sumich
Editor: Jaime Rubio, Dan Greenway, Tim King
Stopframe: Dan Sumich, Darren Walsh
VFX super: Neil Riley
Animation assistant: Simon Swales



Animation checker: Tony Clarke
Camera assistants: Geoff Robbins, Mark Swaffield, George Milburn
Compositors: Ray Lewis, Lee Gingold, Ed Salkeld
Toonz: Tim King, Phil Holder
Runner/driver: Ben Ferguson, Ted Beagles, Collin Paterson
Runners: Tom Lancaster, Robin Bushell, Michael Sofoluke

NESTLÉ “CLUB CHOCOLATE”
TVC :30

Agency:
JWT SYDNEY

Director:
ANDREW VAN DER
WESTHUYZEN

Production/animation:
COLLIDER
www.collider.com.au

The team at Collider in Sydney dive headlong into the reality of chocolate physics to mimic the viscosity and other fluidly particulars of the delicious liquid.

Director, Andrew van der Westhuyzen explains: “The Nestlé people know chocolate intimately, how it moves, the speed it moves, how its color behaves. So getting the simulations and surfaces feeling right was a long process of studio photography and footage capture purely for reference.”

After 10 weeks of production, “Thirty blocks of Club Chocolate were harmed (melted) in the making of this clip. Many more were eaten, mauled, munched over several months. There are now random half eaten chocolate packs throughout Collider waiting to be found.”

For JWT Sydney
ACD: John Lam
Sr writer: Simon Armour
AD: Blair Kimber
Producer: Amanda Slatyer

Toolkit
Maya, Real Flow 4, Shake

For Collider
Director: Andrew van der Westhuyzen
EP: Sam Zalalaiskalns
Producer: Pat Dedal
Lead animator/TD: Hugh Carrick-Allen
Fluid simulation TD: Serge Kovalenko
Lighting TD: Dylan Neill
Lead compositor: Jamie Watson

EUROPRIDE 09 “PUFFF”
TVC :39

Agency:
TBWA/ZURICH

Director:
RICHARD HICKEY

Production:
GRASSHOPPER FILMS

Animation/VFX:
THE HOUSE OF CURVES
www.thehouseofcurves.com

London animation studio The House of Curves gets in touch with its inner drag queen in this 39-second outing for the 2009 Europride festival. THoC director/producer Andrew Daffy: “We had to come up with a character to represent ‘gay’ and slip in gags that didn’t come across as offensive but were globally recognizable as gay iconography. The drag queen was chosen as a kind of fairy godmother-like representative.”

Technical challenges? “The combination of HD plates, a singing character with cloth, individual sequins and a feathery boa, as well having to hit the right tone with its target audience was a continuous struggle.” Production schedule: 10 weeks.

For Europride
Client: Michael Ruegg

For TBWA/Zurich
CD: Urs Schrepfer
AD: Adrian Egger
Copy: Tobias Buhlmann
Producer: Daniela Berther

For Grasshopper Films
Director: Richard Hickey
Producer: Clare Spencer
DP: Adam Frisch
Production designer: James Hatt
Voice: Richard Laing

For The House of Curves
VFX/animation director/producer: Andrew Daffy
Technical director: Matt Estela
Birdcage animation: Xavier Roig

For Rushes
Colorist: Adrian Seery

For 750 MPH
Sound engineer: Sam Ashwell
Sound producer: Syleste Molyneaux

Cast and Crew
Husband: Richard Woolnough
Wife: Hilary Field
Storyboard: Laurie Proud
Production assistant: George Nelson
Runners: Phil O’Conner, Brian Fairbairn
Focus puller: Charlie Herranz
Grip: Pete Nash
DIT: Tom Mitchell
Gaffer: Fred Todd
Electrician: Dave Nye

AD assistants: Ben Lack, Sam Waters, Emma Svensson
Makeup artist: Emma Sherry
On set costume designer: Lori Land

Toolkit
Maya, mental ray, Photoshop, After Effects, the Setup Machine, BlendShape, Sunit Parekh’s Pelting Tool, Davina Hair, Frischluft, Starglow, Resolve

Watch Behind the Scenes on the DVD

**GRIZZLY BEAR “TWO WEEKS”
MUSIC VIDEO 4:11**

Record label:
WARP RECORDS
Director:
PATRICK DAUGHTERS

Production:
DIRECTOR’S BUREAU

VFX:
THE MILL
www.the-mill.com

Brooklyn’s favorite ursine indie group take on a whole new glow in the hands of director Patrick Daughters and a battalion of Flame talent at The Mill in LA.

Lead Flame artist Tara DeMarco: “We were asked to make the skin porcelain-like – smooth and shiny with a transparent prosthetic-like quality.” The stark and eerie look of the band members’ faces goes beyond their complexions with not only the enlargement of their eyes but the compositing of mismatched left and right eyes selected from different takes. In total the Mill’s team of compositors completed 68 effect shots.



For Director’s Bureau
Director: Patrick Daughters
Producer: Karen Lin

For Final Cut
Editor: Stephen Berger

For The Mill
Producer: Lee Pavey
Lead Flame: Tara Demarco
Flame: Giles Cheetham, Billy Higgins, Jesse Monsuier, Ross Goldstein, Cole Shreiber, Naomi Anderlini, Westley Sarokin, Alex Lovejoy, Aska Otake, John Ciampa
Flame assist: Gavin Camp, Melissa Graff, Gigi Ng, Keith Sullivan, Suzanne Dyer
Telecine: Jamie Wilkinson
3D: Aaron Grove

Toolkit
Flame, Combustion, Maya, Baselight

**“EOLE”
Student film 6:51**

School:
SUPINFOCOM ARLES

Directors:
AURÉLIEN MARTINEAU
ETIENNE METOIS
MOANA WISNIEWSKI

Co-directors Aurélien Martineau, Etienne Metois, Moana Wisniewski: “*Eole* is a short film made during advanced computer graphics classes at Supinfocom Arles in France. As usual in the school, the last year of study is for making a 3D film in groups of three or four students, from the idea to the final compositing.

“The military world is tough, hard, noisy, heavy and metallic, whereas the kite conveys a feeling of calm and simplicity. This opposition is actually the main artistic direction of the entire project. For example, at the beginning of the film, we decided to move the camera faster than when the main character discovers the kite and the moves begin to be smoother and more aerial. The sound design follows those same rules and works on oppositions too. And from those elements should arise a poetic feeling in the viewer’s mind. We

also paid special attention to the composition and the lighting of every shot: we worked in a photographic way.

“Making this film in full 1080p HD was definitely the main technical challenge. We had to divide each frame in multiple passes and be careful about the polygon count and very careful about map sizes. We had to find ruses, and develop our own techniques to manage the rendering – one frame, with all its components, took about one hour to render.

“First, we worked together on the script and made a schematic view of the movie that we put in a table,



to visualize the structure. We then made a 2D storyboard and a first 2D animatic. Due to the poetic aspect of the film we also made an animated color board which allowed us to visualize colored ambiances of key scenes. We also defined the main character design in the same time and we finally made a 3D animatic, which was the more important document for the production phase.

“When all animation of a scene was done, we put a preview of it into the 3D animatic to see if it really worked. Then, when materials and lighting were done, we had to prepare all the rendering

passes and optimize the file in order to render it.

“Post-production consisted of putting all the rendering passes together, adding FX, correcting rendering issues, adjusting colors, and making the final cut of the film. We started post-production of each scene as soon as its production was done, still working on production of the other scenes at the same time.”

Score: Soheil Forhoui

Toolkit
3ds Max, mental ray, After Effects
Watch Behind the Scenes on the DVD

stash 58.28

"ASSASSIN'S CREED 2"
Video game trailer 3:58

Developer:
UBISOFT

Director:
DIGIC

Animation:
DIGIC

www.digicpictures.com

Budapest-based Digic Pictures continues to dazzle the video game world with this full-CG trailer for the sequel to Ubisoft's Assassin's Creed releasing late 2009 on PS3, Xbox 360 and PC.



“VARMINTS”
Short film 24:00

Director:
MARC CRASTE

Production/animation/VFX:
STUDIO AKA
www.studioaka.co.uk

Varmints, Marc Craste's newest animated masterwork, is a 24-minute tale of hope and sacrifice based on his award-winning book collaboration with UK writer Helen Ward. The film continues a series of daring in-house projects undertaken by London's Studio aka who self-financed the 18-month production.

Studio aka producer Sue Goffe: “The original text of the book is spare and poetic and in no way fits a conventional notion of ‘story’. So the challenge was to tell this oblique tale without dialogue or even a narration, using the visuals and music to carry the emotional weight. New elements were introduced to expand the story and add drama, but always with the spirit of the book foremost in everyone’s minds.”

Craste began the script in the late summer of 2006, with sequences written and mapped out in rough storyboards; previsualisation

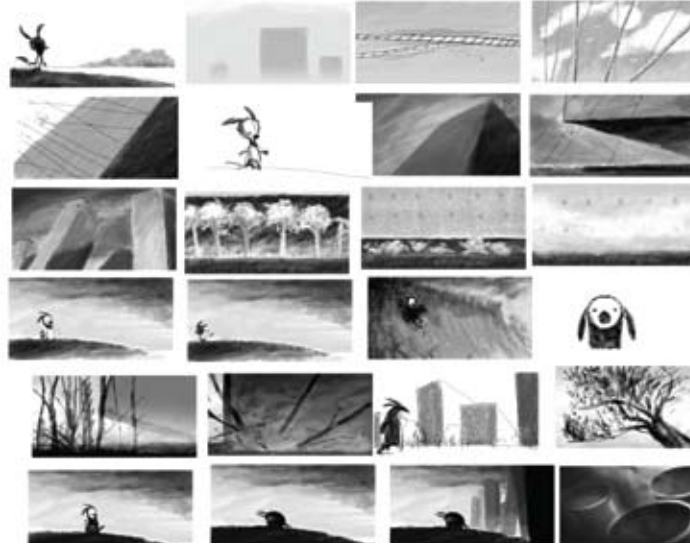


with London studio The House of Curves began in early 2007. As production progressed, the team assimilated animators from Germany and France as well as any talent between commercial work in the London studio.

Varmints has won multiple accolades on the festival circuit and was shortlisted for an Academy Award in 2009.

For Studio aka

Written/designed/directed: Marc Craste
Producer: Sue Goffe
CGI super/production design: James Gaillard
Music: Johann Johannsson
Sound design: Adrian Rhodes
EPs: Pam Dennis, Sue Goffe, Philip Hunt
Storyboard: Amandine Pecharman
Character development: Steve Small



Modelling/texturing: William Eagar, James Gaillard, Daniel Garnerone, Sander Jones, Anna Kubik, Rob Latimer, Markus Lauterbach, Matt Morris, Andy Staveley
Character modeling: Adam Avery, James Gaillard
Character face rig: Matt Morris
Rigging: Fabrice Altman, Maarten Heinstra, Matt Morris
Animation: Klaus Morschheuser, Fabienne Rivory, Lucas Vigroux, Johannes Weiland, Dave Antrobus,

Mic Graves, Maarten Heinstra, Boris Kossmehl, Perrine Marais, Matt Morris, Amandine Pecharman
Effects/simulation: Fabrice Altman, Adam Avery, Rob Chapman, Daniel Garnerone, Chris Rabet, Andy Staveley
Lighting/rendering/compositing: William Eagar, James Gaillard, Daniel Garnerone, Sander Jones
Technical support: Fabrice Altman, Rob Chapman, Nic Gil



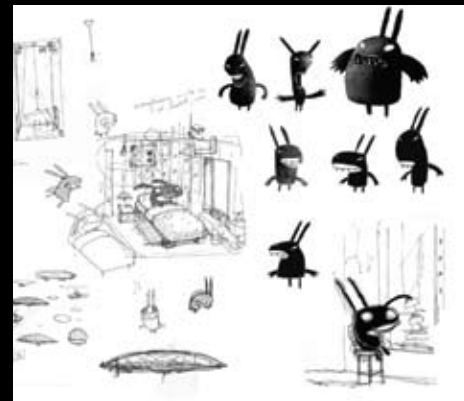
For The House of Curves

Previsualization: Andrew Daffy, Matt Estela, Anna Kubik

Music composer: Johann Johannsson
Additional orchestration: Nicklas Schmidt
Conductor: Miriam Nemcova
Concert master: Bohumil Kotmel
Recorded at Smecky Music Studio Prague
Recording engineer: Jan Holzner

Solo soprano: Michaela Srumova
Orchestra contractor: James Fitzpatrick
Performed by the city of Prague Philharmonic Orchestra and Chorus

Additional recording and mixing at Syrland Studios Reykjavik and Ntov Copenhagen
Sound design: Adrian Rhodes
Production assistants: Kaye Lavender, Ren Pesci, Cat Scott



Cast

Siberian lynx: Bill
Red panda: Li Yee
Ocelot: Santos
Margay: Balancanche

Toolkit

Softimage, Photoshop, After Effects

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